

ON AND OFF STAGE WITH THE PLAYERS



MARY & DOROTHY JORDAN
"GARRICK GAETIES"
GARRICK



CLAUDETTE COLBERT
"THE GHOST TRAIN"
ELTINGE



BETTY BLYTHE
KEITH'S PALACE



KATHERINE BURKE
"ZIEGFELD'S REVUE OF 1926"
GLOBE



FLORENCE MOORE
"SHE COULDN'T SAY NO"
BOOTH



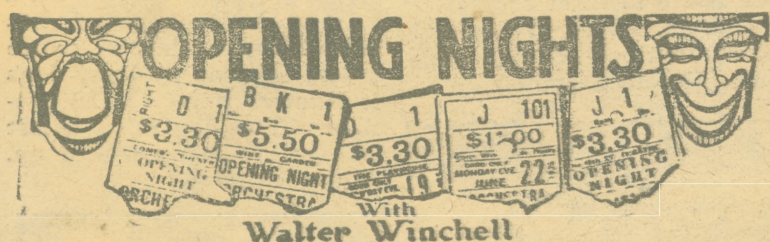
MIRIAM HOPKINS
"HOME TOWNERS"
HUDSON



PHOEBE FOSTER
"THE DONOVAN
AFFAIR" FULTON



ANIDO TWINS
(Garcia and Patricia)
"THE GREAT TEMPTATIONS"
WINTER GARDEN



OF THE PASSING week's new stage fare but one attraction seems destined to survive. It is "Loose Ankles," a comedy which registered at the Biltmore on Monday night. It distributed a sufficient number of howls to indicate a run, even if its shoddy moments retarded its pace. Sam Janney, who deserves a success, if any one along the white light belt does, furnished the necessary support and the first of the new season's clicks was recorded.



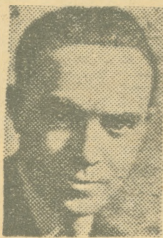
Walter Winchell

"LOOSE ANKLES" is slangage for "hooper" and the type of Broadway gigolo who amuses women "over 40 and overweight" for a fee. They used to call them "lounge lizards." Kathleen Comegys, in the principal female role, acquitted herself agreeably, and Osgood Perkins, remembered for his ministerial assignments in several poor plays, furnished most of the laugh wallops. The production is wearying for the first fifteen minutes. It then shelves its Park Avenue characters for a group of wisenheimers who swap a swift but inoffensive line of chatter for your merriment. Its final episode is its best. Here the chuckles, giggles and screams follow hurriedly, winding up with a surprise yell that on the premiere evening lasted for fully thirty seconds.

AMONG the minor experiments of the week must be listed "The Little Spitfire." If it weren't for the topical gags allotted to Russell Mack, one would have a hard time remembering that it wasn't a revival. The play draws heavily on dramas that have been this way before, and nobody is ever

very much puzzled as to which direction the plot will take. It's just a pretty story about a chorus girl who was both good and smart and how she endeared herself with the aloof Southampton set, in spite of the handicap of a small-time background in The Bronx. It's the kind of stuff musical comedies are made of. It is, indeed, a kind of combination of "Sally" and "Bought and Paid For," the tempo alternating according to the memory of the dramatists.

Redeemed somewhat by the al-



Russell Mack



Sylvia Field

ways excellent troupings of Sylvia Field and the pranking of Russell Mack, the play is occasionally merry. But you can't weight down even good actors and expect to be saved. Some will like the play for its ingenuousness and homespun quality, but the box office is likely to find that ever so many more people will have other ideas about it.

GEORGE M. COHAN will inaugurate the new theatrical season of the Hudson Theater on Monday evening, the occasion being the first New York presentation of his newest play, "The Home Towners," a farce comedy with its scenes laid in New York and its cast peopled with mid-western and Gotham characters. The production comes from Chicago, where the reports were favorable. An unimposing list of names completes the cast, but a



George M. Cohan

good Cohan manuscript has registered sans star players heretofore.

On the same evening Gustav Blum will present "Henry—Behave!" a farce comedy by Lawrence Langner at the Bayes Theater. John Cumberland is the principal player.

ON Tuesday evening at the Lyric Paul M. Trebitsch supplied a listless piece by name "Sunshine," featuring O. P. Heggie. It is of the old school of play stuff and was kindly considered by its hearers. A British attendance might have rudely conducted themselves and kidded the players. In the good old United States, the distressing moments come on the following day when the press representatives unveil their reports.

AT the Eltinge Theater on Wednesday evening A. H. Woods and Arch Selwyn will present the successful English mystery melodrama, "The Ghost Train." The play, which is still running in London after a year, is in three acts, and is the work of Arnold Ridley. The cast includes Eric Blore, Robert Rendel, Walter Wilson, Claudette Colbert, John Williams, Gladys Ffolliott, Arthur Barry, Gypsy O'Brien and Isobel Elsom. The mechanical effects are by Langdon McCormick.



Gypsy O'Brien

WILL MAHONEY returns to vaudeville at the Palace like a giant refreshed, as a result of a smashing hit in London where the music hall fans took him to their heart of hearts, forgetting war debts and everything. The humorist-monologist has a more or less new act, as he is always filtering in fresh fun. He calls his turn "Why Be Serious?" Later on Mahoney

(Continued on Page 23)

Cameraland Close-Ups

By REGINA CANNON

WHEN we were very young we belonged to a club. There

were a dozen girls in the club and every Saturday afternoon we met and played games. We recall one girl among us who wouldn't play if she couldn't be the whole show. If it were school, she'd have to be the teacher; if it were house, she'd have to be the mother. In any event she had to be the leader or she wouldn't join the game.

The truth of the matter was the child was "inferior." She couldn't compete. If she met her playmates on an equal footing her incompetence shone forth like the proverbial light in a fog. So she had to fix herself a unique place and she dared not venture from it. Now we have left the games of childhood and come to the great game of the movies, only to discover that there are certain players in this game who have to be the whole show or they won't play. There are other actors—the really great ones—who, although stars, are willing and even anxious to take unfeatured roles in big productions.

Lillian Gish is an actress—pardon, we mean a player—who cannot compete. No one realizes this better than the fair Lillian herself. So she takes her bag of tricks to her two-dollar public, as she loves to call 'em, and hauls them out (the tricks) twice a year. Miss Gish plays Hester Prynne in "The Scarlet Letter" just as she played the girl in "The Birth of a Nation" ten years ago. Lillian's pictures are all what is known as "specials." She wouldn't dare make a program picture, for that would necessitate competing with actresses who, though their names don't blaze forth in incandescents over your favorite theater, can qualify.

An artist is measured by her versatility. Lillian Gish has none. Miss Gish gets \$8,000 a week for

being the whole show. We wager she wouldn't take \$80,000 and appear in an all-star cast with talented, capable players.

Emil Jannings, on the other hand, worked two days in a picture that Lothar Mendes directed in Germany. Mr. Mendes told us that the star of "Variety" took as much pains with his make-up, acting, etc., as if he were to be the whole show, instead of supporting three featured players. Mr. Jannings can afford to do a "bit." He's "there with the goods," as they say on Broadway, and does not fear competition.

Gloria Swanson, whose name is synonymous with stardom, has selected her stories, casts and directors for several years. Yet when De Mille asked her to play a supporting role in his forthcoming production, "The King of Kings," Gloria was anxious to do it. The fact that the deal fell through was no fault of Miss Swanson's. Its accomplishment would have necessitated her being on the Coast fifteen weeks and as her first United Artists film goes into production here September 1, the star couldn't make the connections.

Gloria didn't fear the competition of players who were to equal billing with her. She didn't want to be the whole show. She knows she can qualify with the best of 'em.

So, when you're playing this game called life don't say, "I insist upon being ring-leader," for your words literally translated are, "I admit I cannot qualify."

BENNEH TO ACT

Benjamin Leonard, the former lightweight champion, will appear in the forthcoming production of "Cain and Mabel," a musical comedy to be presented by William B. Friedlander.

FOR THE PROVINCES

"The Ghost Train" will substitute three dress rehearsals for the usual out-of-town tryouts before it opens at the Eltinge Theater next Wednesday evening.



Lillian Gish



Gloria Swanson



Emil Jannings